JOHN ALVEY TURNER'S MUSICAL MONTHLY

KEYNOTES

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Vol. V. No. 2. FEBRUARY, 1929. PRICE SIXPENCE.

MUSIC IN THIS ISSUE

"DUSKY STEVEDORE"
Banjo Solo (Finger Style)

"KILLARNEY"

"IN THE EVENING BY THE MOONLIGHT"
Plectrum Banjo Solos

"SERENADE"
(Schubert)
Mandoline Solo with Guitar Accompaniment

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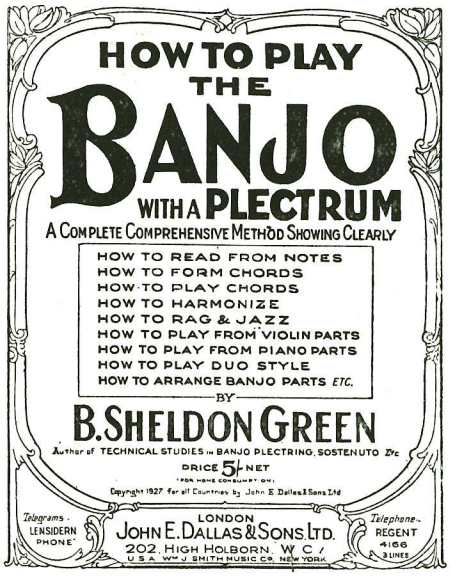
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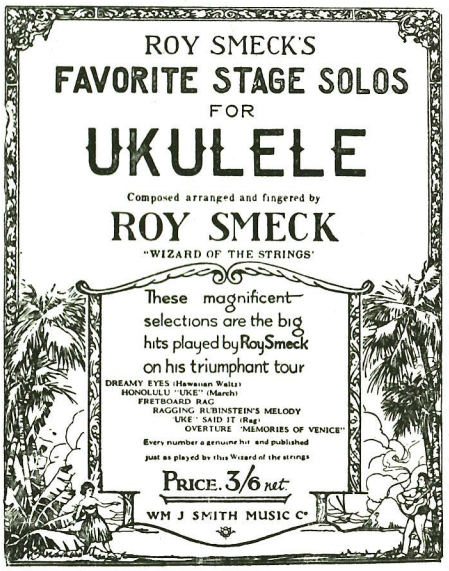
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We regret to announce the death, on December 28th, of Arthur Herbert, the well-known banjoist, father of the equally well-known banjoist, Will Herbert, of Wireless fame.

The many friends of Mr. Jefferies, the well-known Banjo Teacher of Cape Town, will regret to hear that his wife passed away at her residence " Vectis," Brunswick Road, Tamboers Kloof, Cape Town, on the 4th December, 1928.

BROADCASTING DATES.

Messrs. Cammeyer and Sheaff will broadcast from 2LO on Monday, February 25th, between 7.45 and 9 p.m.

Mario de Pietro will broadcast from 2LO on February 9th, at 9.35 p.m.

Tarrant Bailey, Junr., will play from 5GB on February 19th, 21st and 23rd. He will be featuring " Joy Ride," " Ad Astra," " Nadaria," " Sea Breeze " and two of his own compositions.

LEGER LINES.

The Carlton Banjo Quintette, consisting of Mr. and Mrs. Dolly, Mr. Gibbons, Mr. G. Sisley and Mr. C Sisley, gave several excellent items at a concert held at South Norwood. Each item was warmly received and encores demanded.

J. G. Harris and his banjo band gave several items at a concert in Surrey in aid of the distressed miners' fund on January 11th, also giving further selections at another concert on January 14th in Croydon.

KEYNOTES is published on the first of the month. Price 7s. post free per annum.

The Editor will be pleased to receive items of interest on the Banjo, Mandoline, Guitar, etc., newspaper cuttings, queries and correspondence.

All communications must reach this office not later than the 20th of the month.

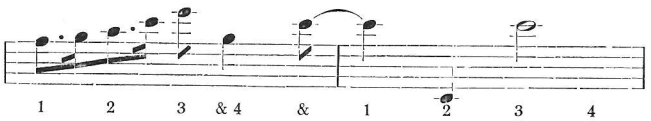
How to Play "Sugar and Spice."

By E. T. TAYLOR.

THE correct fingering and strokes for plectrum have been included quite freely in the published solo for tenor banjo and arrangement for plectrum style banjo, but a few words of advice with reference to the general playing of the solo may be helpful to many players.

The composition is written in Alla Breve time, which means that there are two beats to the bar, each beat having the value of one minim. For those players who are not very good at time, it will be better to play over very slowly at first, and count four beats to the bar, each of such beats having the value of one crotchet.

In the third bar, the single semiquaver should be played on the first beat, and the chord struck very quickly afterwards. This chord is held on until just prior to the third *crotchet* beat, when the semiquaver C sharp is struck, being followed immediately by the chord on the aforementioned third beat.

If any difficulty is encountered in bars seven and eight, the time should be counted as follows:—

Note that a dotted quaver should sound three times as long as a semiquaver, so see that this effect is obtained in those bars which contain notes grouped in such a manner.

The solo as a whole should not be played too fast, but at a moderate tempo with the rhythm well marked, that is to say, the note occurring on the first beat in each bar should be accented more strongly than the rest.

To all except the expert players I would suggest that the piece be played *very* slowly at first, great care being taken that every note is made to sound clearly, the left hand fingers squeezing the strings very tightly against the fingerboard. The speed should be increased gradually as more efficiency is attained, on no account allowing accuracy to be relinquished for the sake of rapidity.

I hope that all who study and play this solo will derive both benefit and pleasure from so doing.

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B.M.G. Matters.

By A. DE VEKEY.

HERE is the detailed answer as to the query as to whether steel rods through the necks of fretted instruments are necessary, and whether they are detrimental to tone.

Firstly, we want to be open-minded, unbiassed, and free from all prejudice on matters of this kind.

If its use corrects a too frequently occurring feature in many fretted instruments, and the tone is not affected adversely—then, indeed, it is a boon. Opinions differ on the subject, however. It is quite true that the idea was tried years ago in this country on a certain make of banjo, but to my knowledge no British banjo maker employs this system nowadays, relying on their material and stability of construction to meet all demands on their instruments.

That well-seasoned, well-made instruments will stand years of continual string tension is a fact, for I have banjos of both British and American make, Italian mandolines, and Spanish, French and American guitars from 30 to 60 years old, with necks perfectly straight, which simply goes to prove that certain instruments do remain straight. On the other hand, necks on even expensive, high-grade instruments have been known to warp, and any device that can permanently prevent this is certainly worth investigating.

Candidly, I do not think that a steel bar running through the banjo neck would affect the tone adversely. So much metal is necessary for the construction of this instrument: bezel, brackets, screws sometimes at the heel, metal saddles, etc., and do we not have a metal tube running through the neck of zither-banjos from the fifth fret?

The metal rod would necessarily have to be "coppered," for most of us at some time or another have extracted screws from old wood, and noticed how corroded they have become. "Coppering" the rod is, however, a pretty effectual method of combating the rust demon.

I had some very interesting talks with the late Mr. A. J. Roberts, of the Violin Makers' Guild, on the subject of what he termed "movement" in wood, upon which subject he seemed pretty well versed. His opinion was that any metal embedded in wood should fit so snugly that it almost has to be "*driven in*" to be permanently satisfactory. These remarks particularly applied to fretting, about which much could be written.

It is a well-known fact, to those who have studied these matters, that some fingerboards actually shorten in length after some months use, the difference being brought about by string tension, causing actual closing up of the saw cuts for the insertion of the frets, unless the tongue of the fret fits very snugly in the slots.

The closing up of a single space would, of course, be fractional, but spread over 20 or more frets, would amount to approximately one-sixteenth of an inch.

However, there is it, which fact rather says something for the solid fretting, well driven in, and fitting tightly.

Answers to other questions in the December issue.

Breakage of Tenor Banjo Strings (*A or 1st*).

At one time this was a source of much worry and annoyance.

Strings are now procurable that *will* stand the strain of the 23 in. scale, but even so, and in spite of the fact that the 23 in. Tenor is now in general use, I personally favour a slightly shorter scale.

I don't mean a 19 in. or any extreme like that, but a 22 in. or 22¼ in. I am not a banjo maker, and have no intention of entering this sphere, but I have made necks to a shorter scale, and have found, that while the tone is not appreciably affected, the shorter scale IS an advantage—for it is true that as the scale of the small ukulele is too short, so is the 23 in. Tenor too long. At any rate, I prefer the shorter scale tenor, and I note that others also "lean" that way.

"*F*" *Holes on Guitars.*

Yes, these appeared on the Arthur Froane guitars made in England some years ago. They are also to be noticed on some continental and American makes, on both the cheap and expensive instruments.

However, Guitars with, the usual "soundhole" seem to be universally used by the world's greatest players.

Question No. 8.

With regard to the one mandoline and guitar playing "hard" and the others playing "easily," the answer is:

We have all more or less had these experiences. If the instruments complained of are sent to an expert adjustor, this may be corrected. If not, get rid of them, for they will retard technique, and give no pleasure.

Below will be found a few abridged questions and requests which will be dealt with later.

They are given here in order that KEYNOTES readers who may be likewise interested, will know the type of query and request that is receiving attention in future issues.

Here they are:—

"Specially fingered scales and technical studies for guitar."

"A Bach arrangement for steel-guitar, ukulele and regular guitar."

"More ukulele arrangements of the popular songs."

"Cut out the ukulele popular songs, and give us solos specially written for the instrument."

"Steel-guitar arrangements of popular numbers in the same key as the small orchestra dance publications." (Several requests for these.)

"Why not tenor-banjo arrangements of popular stuff?"

"Some ukulele *duets*."

"More examples of split-work."

"Why is the mandoline so neglected in this country since the war? In pre-war magazines we often found nice "duo" pieces, but very seldom now. "Londonderry Air" is a very nice number, but I prefer solos actually written for the instrument in this style."

"Can any guitar be used for steel playing, or be used with steel strings in a dance band?"

"As the 5-string banjo seems to have gone out of favour completely in the States, what will happen to the American banjo makers if the dance craze drops, for as a domestic instrument? the Tenor isn't in it with the finger picked "G." We are in a much better position here, for the good old 5-stringer has a strong following in England."

"My guitar, a '———' plays out of tune. My ear is very sensitive, and I have tried all kinds of stringing, but it never seems *quite right* in the positions."

"An occasional plectrum guitar solo would be a change."

The above are quite a few to get on with, but they will all receive attention in due course.

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Notes on the Guitar—A Great Pioneer.

IF you are interested in the development of modern methods of performance on the guitar, and wish to know "how it is done," you should endeavour to become acquainted with Tárrega's music, for he was the founder of the new technique, the practical and theoretical initiator of a movement for the recognition of the guitar as an instrument of untold possibilities.

His didactic principles still await publication; but I have good reason to believe—though not at liberty to mention any name—that the arduous and delicate task of collecting, classifying and editing these as yet unpublished treasures, has been undertaken.

In the meantime, however, the earnest worker can gather a profitable harvest from the diverse collections already brought to light. These consist chiefly of preludes, études, serenades, gavottes, menuets, danses, etc., etc., and transcriptions from classical, romantic and modern authors.

Tarrega—whose name is "not even mentioned in the pages of Groves' famous dictionary of music"—has had, since 1924, in his native town of Castellon, in the south of Spain, a monument erected to his glory, as a great musician, and interpreter of the national instrument.

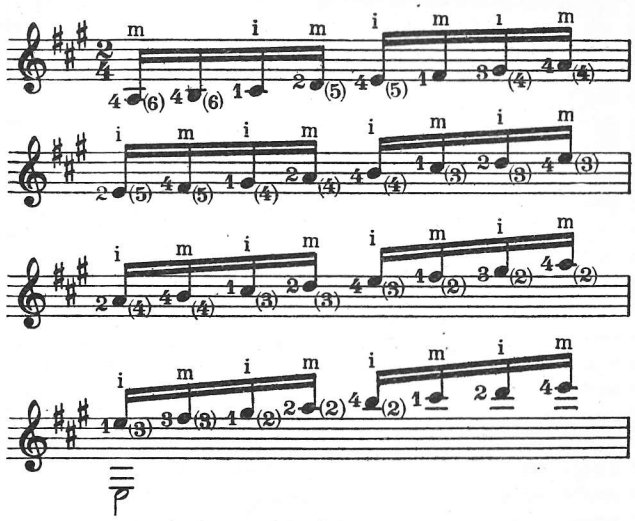
His brilliant successes, in pianoforte playing and in harmony, at the Conservatoire of Madrid, might have opened for him a more lucrative career, but he could not resist the call of the poetic instrument, which he had begun to learn when quite young, and which he loved so well. Therefore he gave himself whole-heartedly to the study of his beloved guitar. The whole of his energies was devoted to the uplifting, improving, and perfecting of its music. But this continual mental and physical strain—day and night—undermined his constitution, and brought about his premature death. He passed away at Barcelona, in 1909, at the early age of 55.

Tárrega was thus unable to complete the great work which his mind had conceived, but his efforts have not been in vain; a group of brilliant and faithful disciples, foremost among them being M. Llobet and E. Pujol, are propagating his ideas, continuing his good work, ever enlarging the field of the guitar's activities and discovering new and latent possibilities.

Fuller particulars of the life and works of this great and lovable pioneer of the guitar may be read with advantage in *E. Pujol's scholarly and informative article on the "Guitare," from which some of these notes are culled.

Tárrega's preludes are perhaps the most suitable pieces for a learner. They are interesting short compositions, not too difficult, carefully marked and affording excellent practice for both hands. The following bars from †Prelude No. 9 will illustrate what I mean.

*Encyclopédiede la Musique, etc.—Delagrave, Paris.
† O. Tracio, S.A., Publishers, Madrid.

Continued on next column.

N.B.— i=index or forefinger.
m=middle finger.
a=annulary or third finger.

The bars given here are the 5th, 6th, 7th and 8th of the prelude. When the 5th bar is reached, according to the previous position, the 4th finger is best to stop the 6th string on the 5th fret, for A, the next note is produced by a glissé; then the 1st finger makes the C sharp on the 5th string, and so on. It will be seen that all the notes of the melody are played with the 1st and 2nd fingers in the illustration, the thumb being used for the notes in accompaniment only. This piece is simple and straightforward, but very useful nevertheless. It forces the player to bend his wrist and bring the left hand well over the fingerboard—a very important point in guitar playing. Still referring to the left hand, the fingers should be kept bent, never far from the strings, and well apart from one another, so as to cover four consecutive frets with them; viz., if the 1st finger is on the 1st fret of the 1st string, the 2nd finger must be in such a position as to be able to fall upon the F sharp, the 3rd on the G, and the 4th on G sharp. A wider stretch is necessary now and then, but this is the minimum, and should be practised until the fingers can keep well away from one another. In *Arpeggio* work beginners are often prone to pluck two or more consecutive single notes with the same finger; this is a fault, and the above few bars show that it should be avoided.

Another point—mentioned in my previous notes—is that in order to get a full, round tone, as it is called, you should not *pull* at the strings with the fingers of the right hand—especially in Arpeggios—but *press* them down with the tip of the finger—or nail—so as to allow it to come and rest on the next string.

In conclusion, let me add that this prelude takes the learner through a very important—though often neglected section of the fingerboard, which he will certainly appreciate when he comes to more advanced work. What I mean is that the student is shown the different places where he can find the unison of a certain note, so as to enable him to choose the one most suitable in the position he is playing, etc. To illustrate this I shall just mention that in Prelude No. 9 the E of the open first string occurs in four different positions, viz., E 1st string, E 2nd string, 5th fret, E 3rd string, 9th fret, E 4th string, 14th fret. And it is so in all modern music for the guitar; the whole of the fingerboard is actually—not only as in the so-called position—utilised to its full capacity.

BANJO RECORDS IN STOCK

Thumbs Up. **Popinjay Polka**
Played by Tarrant Bailey, Junr.

Donkey Laugh. **Jovial Huntsman**
Played by Joe Morley.

Marche Vivacite. **Valse Oriental**
The Kilties. **March of the Hebrides**
Played by Jan Wien.

Now Ready: "A Banjo Frolic"—"Ad Astra"—"Dimples," By Joe Morley.

Correspondence.

Greystones,
Co. Wicklow.
January 14th, 1929.

To the Editor, KEYNOTES,

DEAR SIR,,—Allow me to congratulate you for the very interesting "Notes on the Guitar" published in the January number of KEYNOTES.

May I suggest that the value and interest of these "Notes" would be further increased if you were to give us some music from Spanish composers.

Hoping my suggestion will meet with your approval.

I am, yours very truly,
HENRY G. LAPHAM.

(Permission from foreign music publishers is now trying to be obtained.—EDITOR.)

December 23rd, 1928.

To the Editor, KEYNOTES.

DEAR SIR,—Would you please allow me to thank Mr. Sheaff through your valuable KEYNOTES for his very able and instructive lessons and articles. I am sure all other readers will endorse these thanks.

I have been thinking lately that people of some musical attainment have had enough of the *Modern* banjo music? I also think that people of leisure will not spend much time, thought or money if the best music or arrangements like Mr. Sheaff's "Londonderry Air" is provided.

J. M.

GREAT as is our regret for the departure of Mr. W. Whittington, who has been our President since its inception, we must congratulate ourselves upon having been so fortunate as to secure the services of Mr. Whitaker, Kirkstall, Leeds, for the office. For over 30 years an enthusiastic advocate and player of the banjo, he is well known both in London and the provinces; these interests, coupled with his tact, consistency and goodwill, are bound to ensure him a strong following and a record membership.

Players of the banjo and kindred instruments in and around Leeds are urged not to miss the chance of meeting fellow-players—hearing and learning fresh music—discussing banjos and their thousand and one appurtenances, playing and improving, both in solo and ensemble work. Opportunities are ample and to neglect is to regret. Make 1929 a record year.

Orford, Nr. Warrington.
January 14th, 1929.

To the Editor, KEYNOTES.

DEAR SIR,—Your issue of January contains two items about which I feel compelled to say a word or two. The first is the delightful guitar solo by De Vekey. This is the kind of music I have been hoping someone would write for the guitar, and I hope to see more of it.

The other matter which interested me was the article on Memorising, by B. W. Dykes. He says: first of all memorise the actual melody, *then* see what key the piece is written in (?) and learn the chords of that key (?). Now *before* playing a melody one should *look at the signature*, being first of all assured that one can play a scale in that particular key, also its relative scale, whether major or minor, and the chief chords and inversions in that key; also the chords and inversions of any relative key into which the melody may modulate. In other words, a thorough knowledge of the major and minor scales and chords, measure and rhythm, also some knowledge of harmonic and melodic progression, to say nothing of an ability to analyse the musical design. We must be able to hear it internally and analyse all its phases. We then possess it mentally. A good thing for the fretted instrument player to bear in mind is that the fingers have no memory, only the sense of touch, hence they perform certain feats at the command of the brain. What we see affects our visual memory; what we hear, the auricular memory. When our understanding is appealed to, which happens in learning music (or should do), that is intellectual memory. In fact, memory in any form is intellectual, whether acted upon by sight, hearing, smell, or other sense. As an example, E. Taylor's arrangement of "John Peel" Chorus. Here we have simple repetition ending in a simple scale run from the upper to the lower tonic. Regarded in this manner, many pieces of music resolve themselves into designs or patterns which are remembered according to the intricacy of the design.

I could say much more about this matter, introducing a sound method based on the principle at which I have hinted, but I have already written more than I intended.

Hoping this will open a new train of thought for someone.

With best wishes,
I am, yours sincerely,
W. H. F.

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Andante expressivo.

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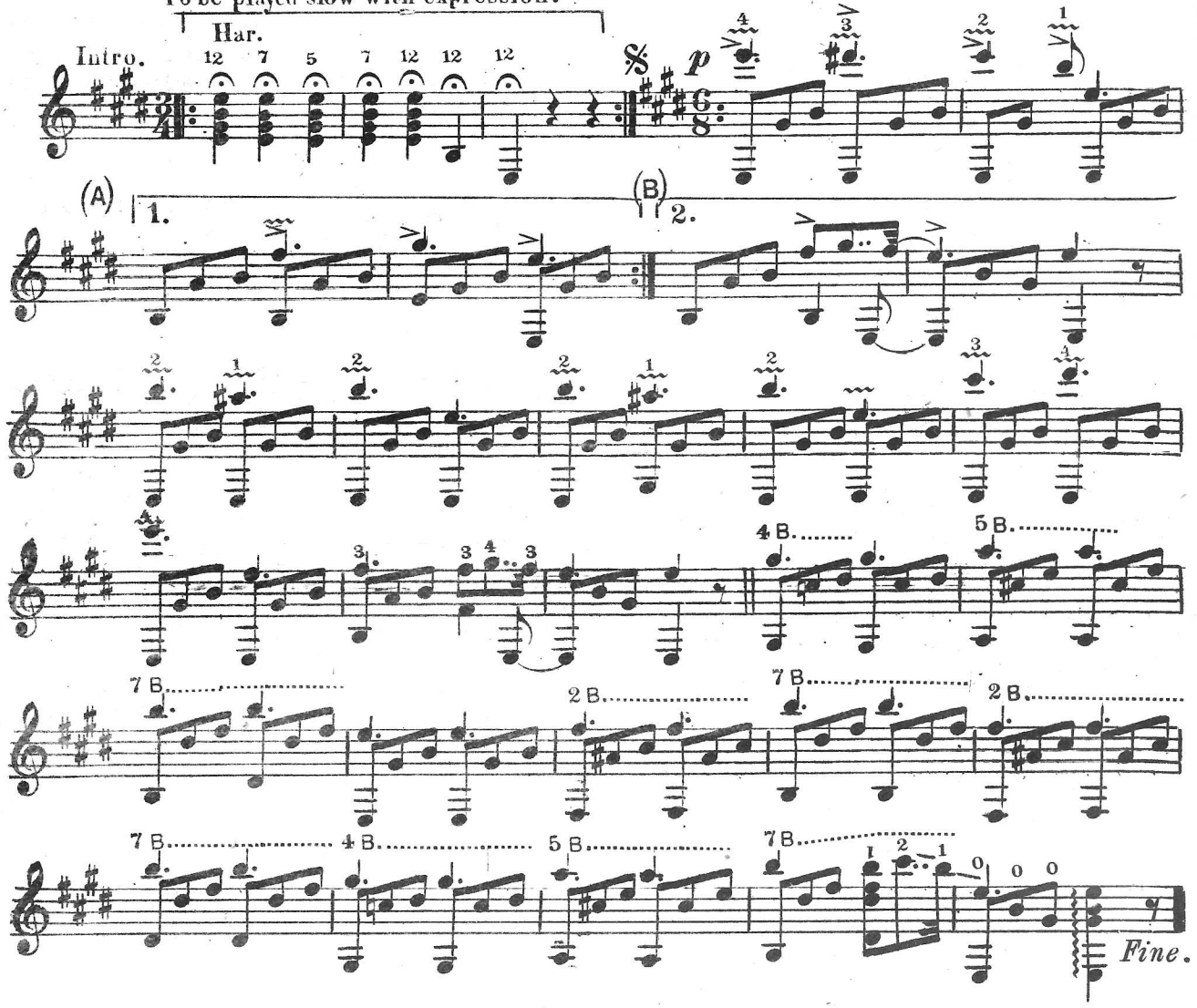
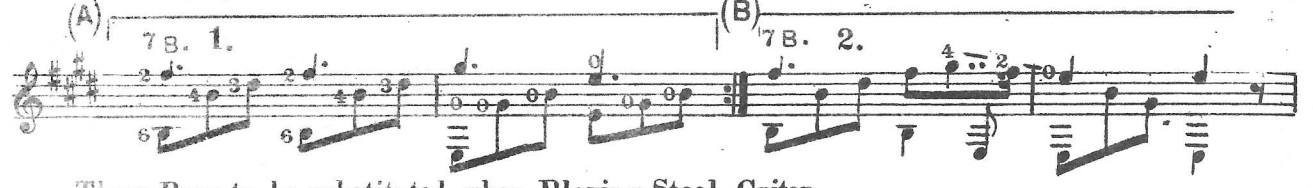

This Guitar Solo may be Played with Steel but if any difficulty is found in Producing the notes in the third Bar of the Solo which is Played in the first Position in the fingering Mithod. then a Bar with the steel on.

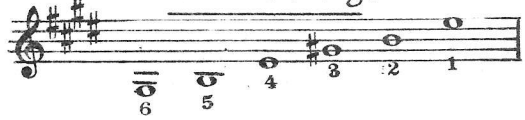
7th fret may be substituted giving notes as herewith appended.



These Bars to be substituted when Playing Steel Guitar.

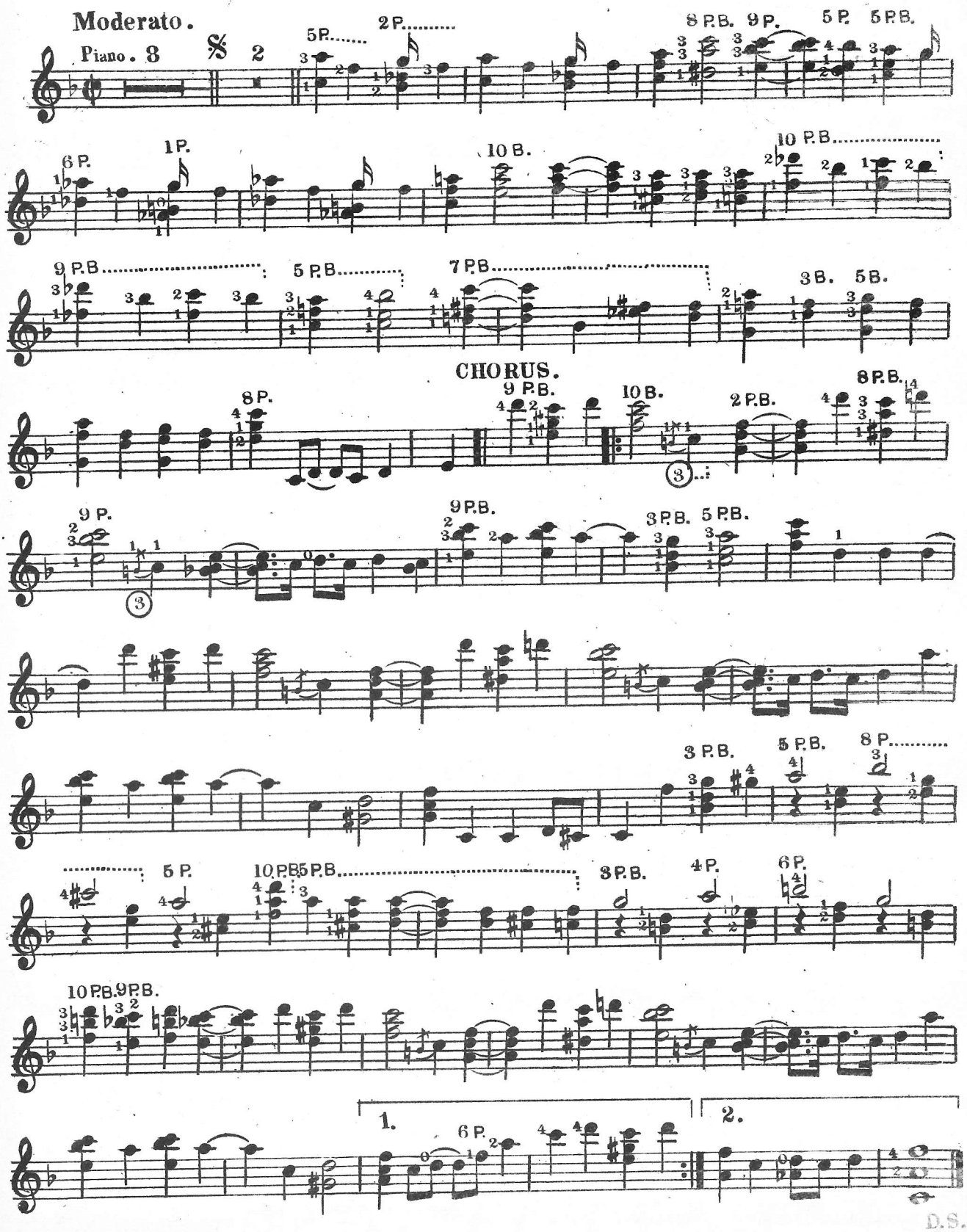
The Bar marked (B) at end of second strain to be played in the same way as above.

Guitar Tuning.



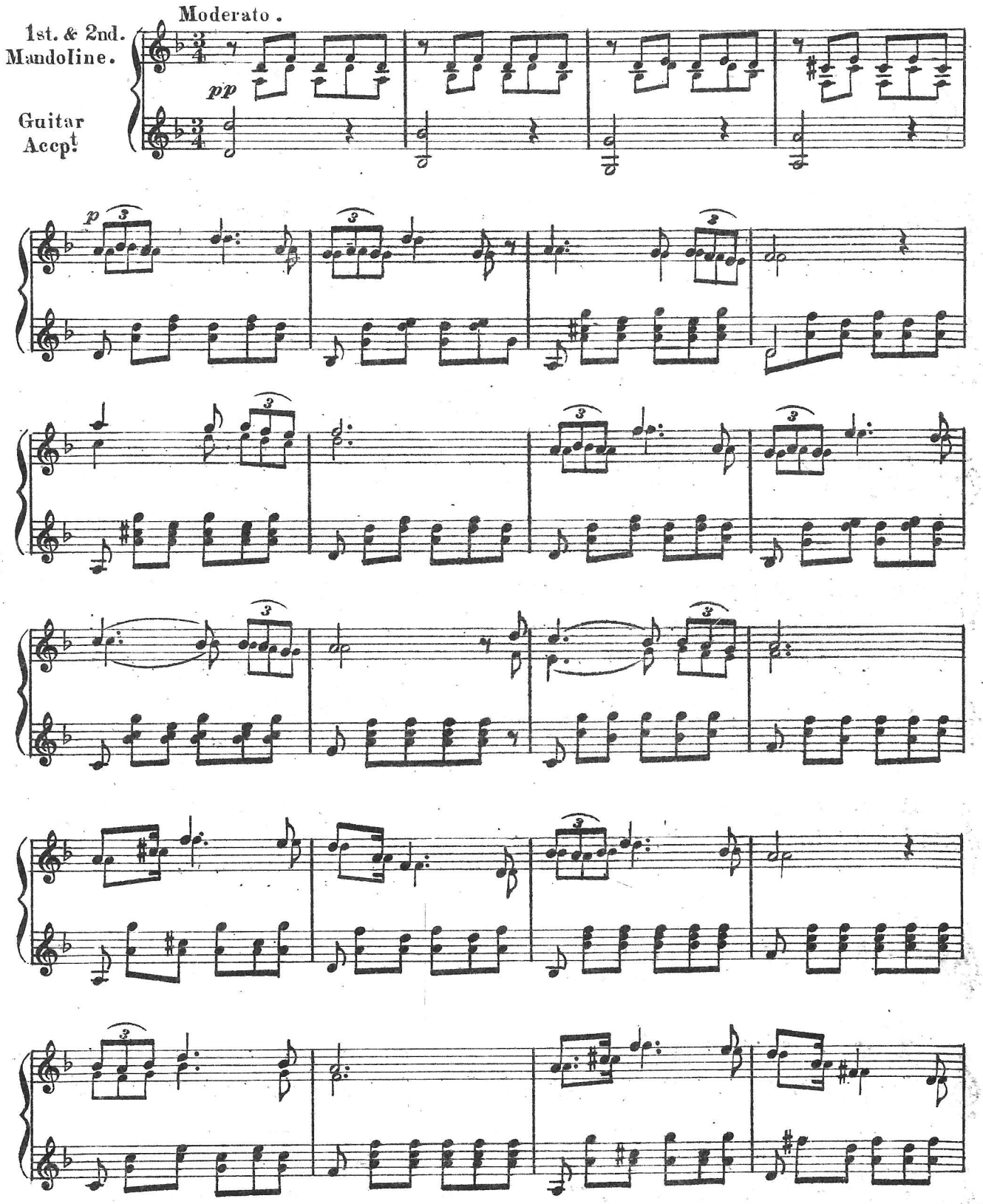
Feb./29.

Dusky Stevedore.

Arr. by BERNARD SHEAFF. BANJO SOLO. J. C. JOHNSON.

Feb./29.

Schubert's Serenade.

1st. & 2nd. MANDOLINE & GUITAR

Arr. by H. DELMAR.

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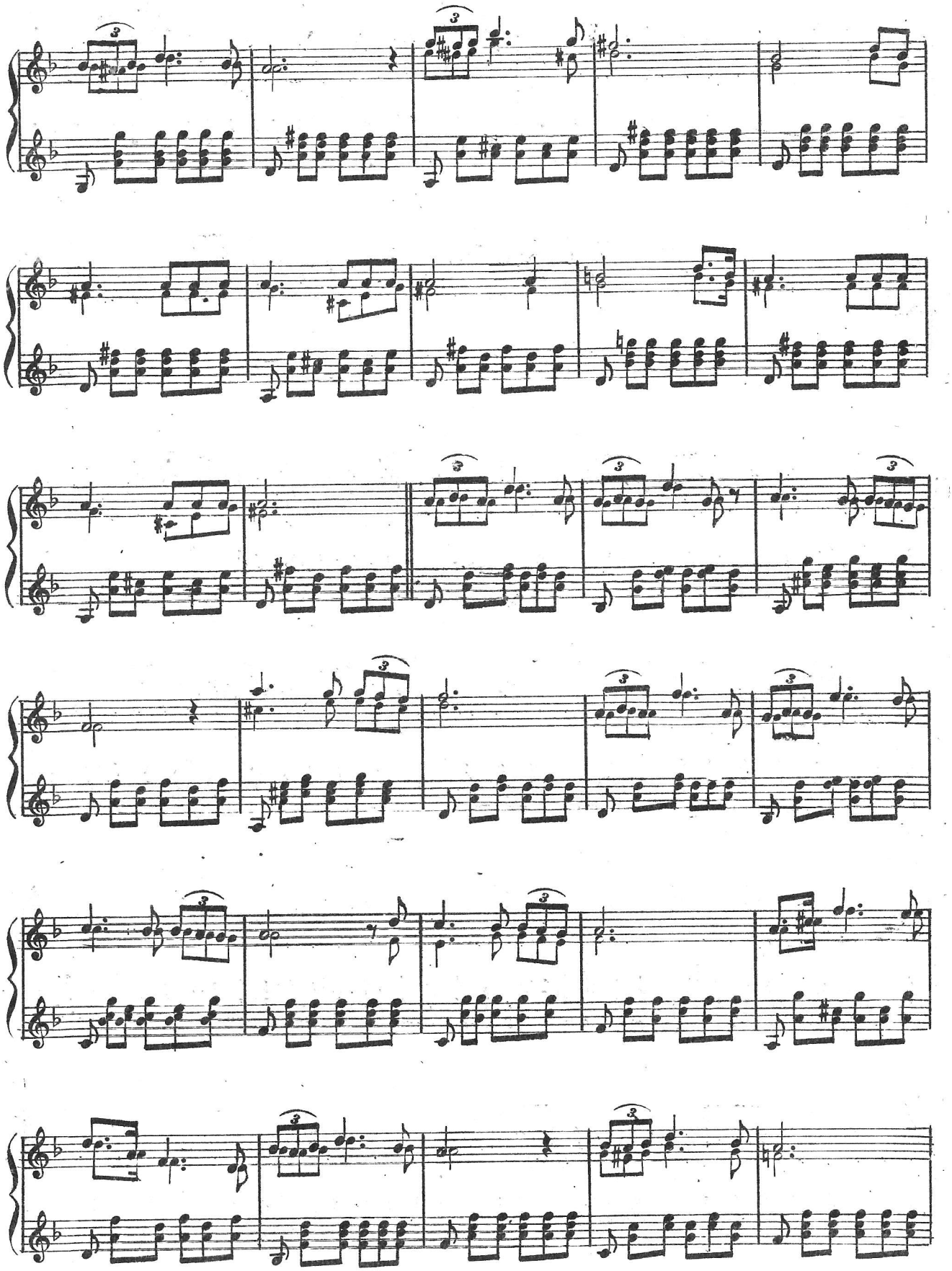
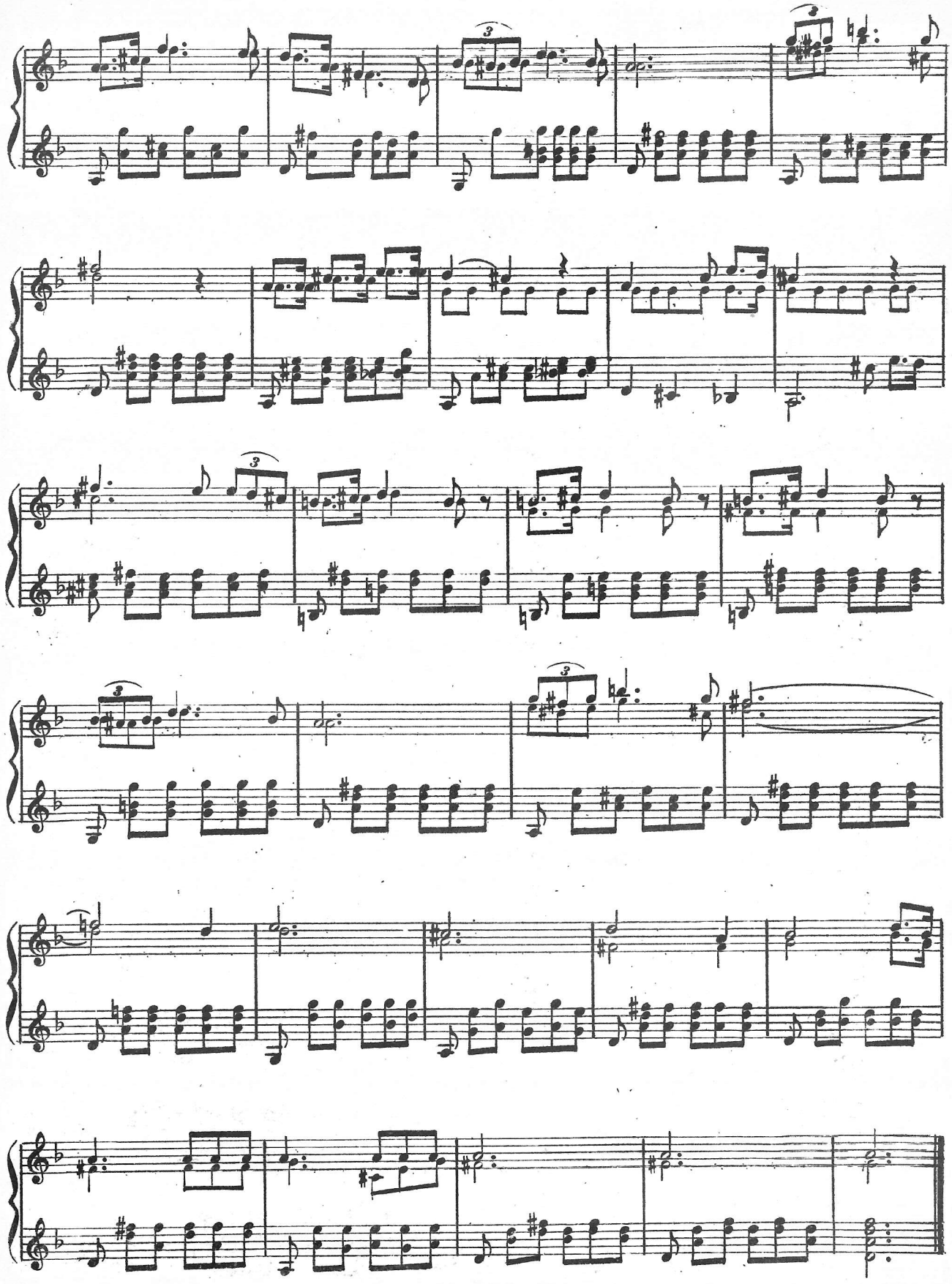
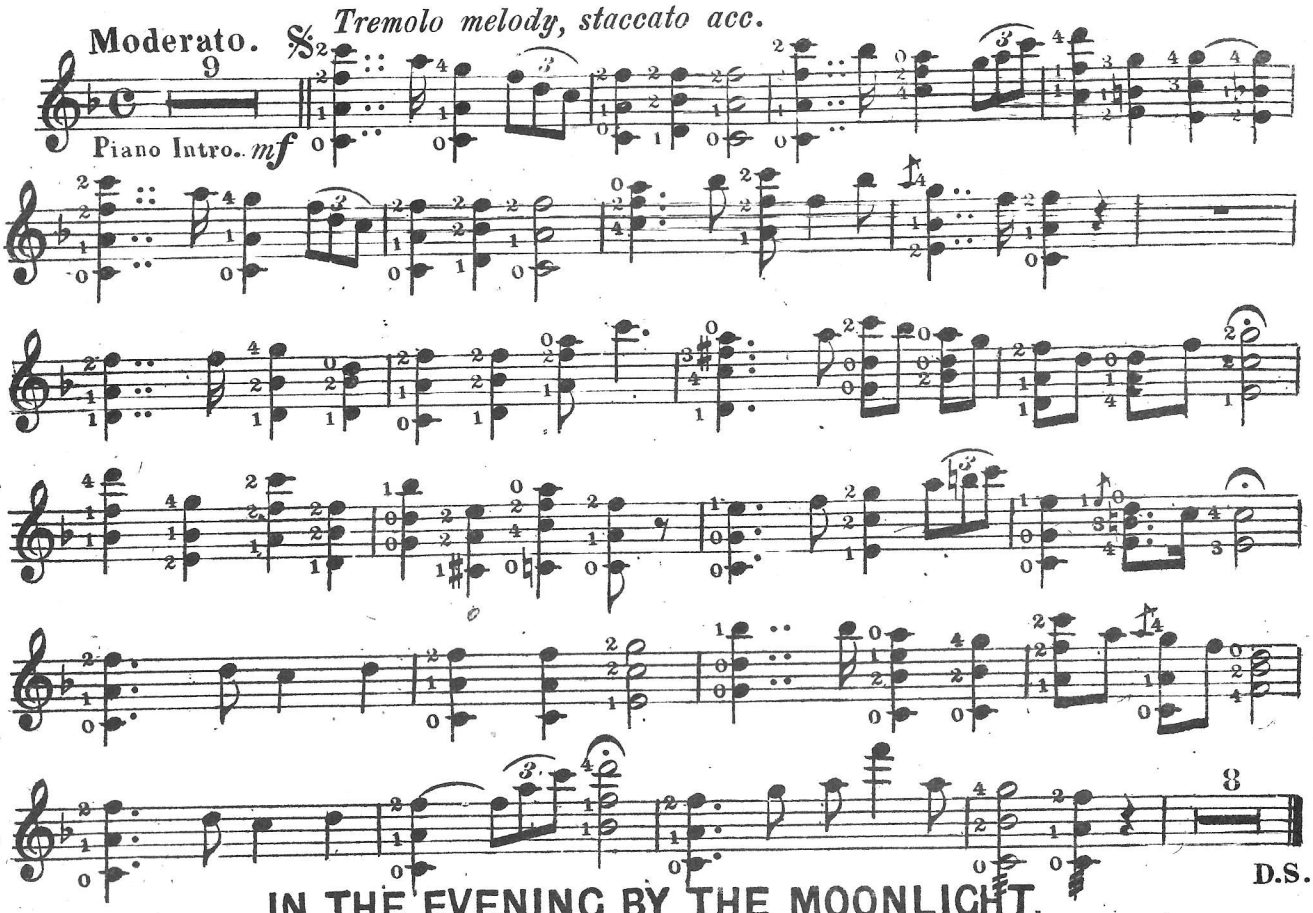
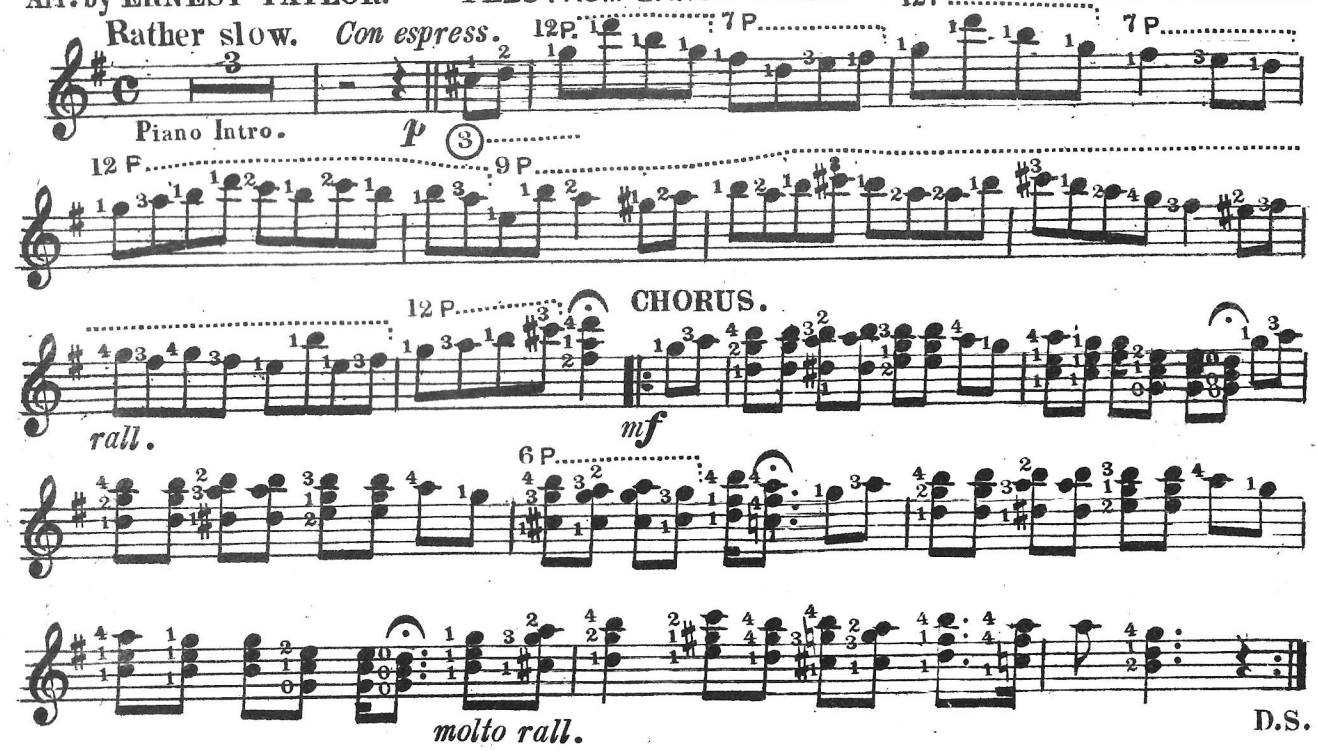
Feb./29.

1st. & 2nd. MANDOLINE & GUITAR.

Feb./29.

Killarney.

Arr. by ERNEST TAYLOR. TENOR BANJO SOLO. M.W. BALFE.



IN THE EVENING BY THE MOONLIGHT.

Arr. by ERNEST TAYLOR. PLECTRUM BANJO SOLO. MARK JEROME.

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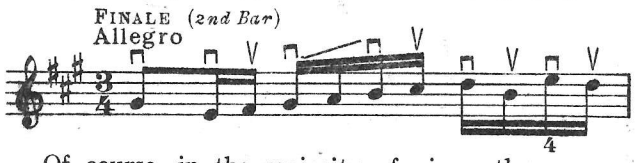
Feb./29.

The Mandoline.

By Pasquale Troise.

I HAVE watched from time to time, fairly advanced players who have memorised pieces played in Tempo Vivace and in which there are fairly tricky passages which they play with confidence and assurance and not a little pride (I would add, with justifiable pride), and with good execution. Ambition spurs them on (I am glad of this). They seek to add to their repertoire with similar pieces, and are oftentimes puzzled when in their previous pieces they play with ease of execution and in the present case it somehow baffles them. There is, perhaps, just one stupid little note which somehow seems out of place and awkward. They can play, perhaps, the whole piece through with the one exception of that silly little note, and as they play the piece and approach that passage, an apprehension comes over them, they falter and stumble at just that one particular note. That one note is perhaps, the failure of what otherwise would be a particularly pleasing and effective solo. Oftentimes, a good piece, which otherwise would be a particularly pleasing and effective solo is discarded just for the sake of one stupid little note.

Why is this? What is the cause, and is there any way of overcoming this difficulty? Yes!

Let us take an example. I have just such an example in mind. It happens in the second bar of the Finale of E. Mezzacapo's classic "Andante et Polonaise."

Of course, in the majority of pieces there are no plectrum strokes marked . . . . and there! That is the secret of the whole thing. It is just the down stroke, down stroke, up stroke, down stroke glide from string to string . . . . DOWN STROKE AGAIN . . . . and the rest is all plain sailing. That one stroke is the "Pons asinorum" of many a mandoline player.

Of course, these little stumbling blocks are not confined to this one example alone, but this example will show how to tackle any such problem which may present itself to one. Such "Glide" from string to string with one down stroke has a particularly pleasing effect, and the following DOWN stroke, apart from being a down stroke and therefore a strong stroke, has the effect of re-establishing the sequence and therefore maintaining a perfect equilibrium. (The "Glide" backwards or the reverse to example shown is not permitted EXCEPT in Arpeggi, which, of course, are peculiar to themselves).

I do trust that I have made myself sufficiently explicit in the foregoing example, and should any such difficulty present itself to any one of my readers, if they, through KEYNOTES will send any difficulty they may have on to me, I shall be happy to examine and advise them.

While writing these notes, I paused to switch on my wireless to "listen-in" to my friend Mario de Pietro broadcasting from Savoy Hill. Some of his quick passages, especially in his rendering of "Poet and Peasant" are a joy, yet at the same time the despair of any mandolinist. The very generous and wholehearted applause that greeted the end of his performance proves that the mandoline is still the instrument to fascinate and delight an appreciative audience. The same evening I listened-in to the wireless concert from the Italian station of Turin, from where the Mandoline Orchestra (I believe they are about 50 performers) gave a very fine programme. Their rendering of Lohengrin (Wagner) was particularly fine and artistic.

THE second of a series of monthly meetings arranged by Mr. Ernest T. Taylor for the benefit of past and present pupils, was held on January 9th.

The following items were rendered:—

Mr. E. Burns, banjolin, "Spring Song" (Mendelssohn); Mr. F. Rigby, banjo, "Sprig of Shillelagh" (Morley); Miss M. Taylor, banjo, "Mary of Argyle" (Nelson-Taylor); Misses E. Hunter and G. Fisher, duet, "Prairie Life" (Grimshaw); Mr. E. Nelson, tenor banjo, "Beat as you go" (Grimshaw); Mr. J. Smith, banjo, "Happy go Lucky" (Grimshaw); Mr. W. Smethurst, banjo, "A Banjo Vamp" (Grimshaw); Mr. H. Smith, banjo, "White Coons" (Payne).

"Tattoo" and "Gold Diggers' March" were played as community items, and it was arranged that "A Mexican Ride" would be played in a similar manner at the next meeting.

A recital was given by Mr. Ernest T. Taylor, who played the following numbers: banjo (finger style), "An Evening Reverie" (Grimshaw) and "Dimples" (Morley); banjo (plectrum style), Barcarolle from "Tales of Hoffmann" (Offenbach-Oakley) and "Take your Pick" (Mandell).

The services of Miss M. Taylor as accompanist were very much appreciated by all.

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Ukeites.

By B. W. DYKES.

I INVARIABLY ask a new pupil the reason they have decided to learn the banjo, mandoline or whatever instrument they have decided upon.

The general reply is, Oh, I thought I'd like to play something, and I think the banjo, or I think the mandoline "quite easily learned." That's where I step in and disillusion them. There is not an instrument of music that can be easily learned, if it is to be played effectively. Some people think that they can go to a teacher and get the "hang" of the thing in a few lessons. That's wrong entirely, and the best thing they can do is to "hang themselves" before they commence torturing their friends. Being an instrumentalist, I am naturally often invited to the houses of people who would otherwise never even say "Good evening, Mr. Dykes," and when I arrive at the gathering I generally am introduced to Mr. So-and-so and Miss Somebody Else, who have brought their "Uke's." Oh, those d—— ukes! They are the bugbear of my existence. The annoying part about it is, the "Uke-ists" or "Ukeites," or whatever they call themselves, always put themselves on the same level as me, and I've studied my instruments and music for over 30 years. Being of Irish descent and *not* given to swallowing anything served up, I very much resent their overbearing manner and foot-tapping and strumming, especially when I am asked to tune up to *them*. Oh, Smoky Moakes, fancy me playing the "Cammeyer Miniatures" and some sweet young lady strumming an accompaniment on a "Uke." Oh H———. "It ain't fair to me or 'Cam.' either." When I ask these nice people (just to get my lines in) if they can play "AD ASTRA" on their ukes they look at each other and look at me and sniff and a'hem! No, we don't think we've heard that one, but if you play it we'll follow you. Oh, Hades, they've won again. In fact, dear reader, you absolutely cannot get the better of a "Ukeite." A pupil of mine would be very nervous about playing his banjo after a fair amount of tuition, and these brazen, uneducated strummers take the field unasked, and what is more disgusting than the fact that everyone seems to tolerate them. That proves the low state of musical appreciation at a "PARTY."

No, dear readers, Ukes are "No Bon." Firstly, the Yanks kidded us they won the war, and as we did nothing much to contradict them I suppose they thought we were easy, and they could show us how and what to play. Well, I'm kicking, and that's that. But seriously speaking, I have come across only one person who had any idea how to play a ukulele, and she was a professional singer and dancer, and, of course, used her uke for part of her "act." The part that annoys and at the same time amuses me is the fact that all these uke demons are always bursting to play. Why is it that such enthusiasm is shown for a horrible strumming box, and if the same people were to try their luck on the mandoline or other instrument they would have not nearly so much zest? I cannot for the life of me understand why there are not more mandolinists in this country, and why the standard of playing is so low with the few who do play. I can only say that I do not think there are nearly enough good teachers for this beautiful instrument, I mean teachers who know what to teach that will appeal. I should never ask one of my mandoline pupils to practise that little "ultra modern" classic, "All Alone in the Moonlight." I would leave that to:

"Maud and Luke,
Playing on the uke,
All alone, in the moonlight.
Got no sense,
Sitting on the fence,
Playing rotten ukes
In the Moonlight."

Dear Mr. Editor and readers, you must forgive me, but I don't like ukes and that's the end of it.

I nearly choked to death about a month ago. When I arrived home one evening my wife said there was a lady waiting for me in the front room who wanted to become a pupil. In I went, said good evening with a smile, admired her pretty clothes and manner, and thought what pleasant times we should have together, when Oh dear, she did not want tuition, she played the "Uke" and wanted to become a member of the "East London Banjo, Mandoline and Guitar Club." I don't

(*Continued on page* 30.

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THE CAMMEYER FESTIVAL.

THE above concert was held on December 8th last and, as customary, was attended by a large and enthusiastic audience. Cammeyer and Sheaff with a duet, " Marche en Passant," opened the programme, and later in the evening played duets on a new all-wood banjo strung with gut strings. This novelty was most pleasing, and it was unfortunate an encore could not be given. Cammeyer played as a solo item a new composition in gavotte time, " Valentine," and for an encore a new waltz, " Laughing Water," and his singularly beautiful treatment of the zither received its customary enthusiastic appreciation. Sheaff also rendered solos with piano—Cammeyer's " Two Country Dances," and as an encore gave a most delicious interpretation of a little Mazurka by Cammeyer.

Olly Oakley's re-appearance at these London concerts had been for some time keenly awaited, and his entry was greeted with a storm of welcome.

His performance, which is helped so much by his cheery personality, was completely successful, although to be very critical, we must say that his technique and tone were not the same as we remember in the old days. Oakley's solos were " Valse Chantante," " Cameos 1 and 2", " Wedding Bells," " Handy Jack," and " Devil-May-Care."

A most interesting feature of the Festival was the appearance of two amateur players, both pupils of Sheaff—Miss Elizabeth Shuter and Mr. Arthur Strutt. Miss Shuter played " Hurry Little Children," " In Honeyland " Waltz, and " Valse d'Allure," by Cammeyer. Miss Shuter has a very distinct musical sense of interpretation, and her tone was most pleasing.

Mr. Arthur Strutt gave one of the finest amateur performances on the zither-banjo heard for many a long year. His rendering of Cammeyer's " Yeoman's Call," " Dancer's Dream " and " Caprice Accidental " was very fine in every way, for not only is his technique most finished and his tone clear and full, but he displays very appreciable musical taste and refined artistry.

Billy Bell, Junr., played solos with the plectrum on both the tenor-banjo and the banjo. He is also a newcomer, and should not be perturbed by a slight nervousness from which he suffered in the first part of the programme, for he has a very good technique and shows exceptional promise as a plectrum player. Billie Bell played " Mazurka di Concert " (Morris) and " Crazy Jo " and " Easy Goin' " by Reser.

Eric Greenwood also made his first appearance in London, playing banjo solos " Bolero " and " En Avant " by Cammeyer, " Marche di Concert " (Oakley) and " Old Kentucky Home " Varied (Farland). He is a clever executant, but his performance was somewhat marred by insufficient attention to the matter of tuning correctly with the piano.

Michael Fasano played the mandoline solo, "Souvenir de Haydn." He has a musical style and is going to be a favourite at these concerts.

Both sections of the programme were closed by quartets by Oakley, Sheaff, Cammeyer, and Best at the piano. " Chinese Patrol " and " Merrie Company " were rendered with an extremely fine balance of tone. The audience loudly clamoured for encores, which unfortunately could not be given.

W. Thos. Best was at the piano, and further comment as regards the accompanying is therefore unnecessary, and the same might be said of the stage management, which was conducted by Louis A. Unger.

J. H.

PLECTRUM MUSIC IN THIS ISSUE.

By ERNEST TAYLOR.

CONSIDERABLE interest has been shown by readers of KEYNOTES in the arrangements of old-time melodies included in the last two issues, and the Editor has again asked for more of the same style.

In order to give the tenor banjo players the chance of playing one of the old songs on their instruments I have arranged the old favourite " Killarney " for their benefit.

All the melody notes should be played with a smooth tremolo, and the lower notes of the chords staccato, in the form of an accompaniment. The three chords marked with three strokes through the stem should be played full chord tremolo. The chord change at the end of the fourth bar should be effected very neatly; the two tied G's on the third and fourth beats being made to sound like one minim.

For the Plectrum G Banjo players I have arranged the plantation song, " In the Evening by the Moonlight." This should be played staccato. Watch carefully the position signs and fingering, particularly in the verse. This part of the solo is a good example of how a melody can be played on the banjo in position, and should prove beneficial if played as an exercise.

The pianoforte accompaniments for both may be purchased from John Alvey Turner's, the price of " Killarney " being 3d., and " In the Evening by the Moonlight," 6d., post extra on either. When ordering " Killarney," mention Key F.

Ukeites—(*Continued from page 29*)

remember which was nearer, the window or the door, but I managed to act like a " little gentleman," and she left the house safely, but I might say she was lucky.

I must apologise to readers for writing such a lot of piffle this month, but I have not yet recovered from Xmas, when I took a turn for the better. However, I will try and sober down by next month and write something more serious and musical, but I think this warning about " Ukes " is needed, and for everybody's sake, never buy one, save up and get a Jo.

Of course, you know, it isn't the " Uke " I complain about, it's the " Uker."

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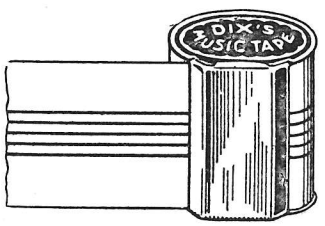

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THE WARRINGTON B.M.G. CLUB.

REPORT of the last meeting of the Warrington Banjo Club, held on the 8th ult. At the last meeting of the Warrington Banjo Club the following items were played: Ensemble, "Favourite March," "Nigger Minstrels," "A Banjo Vamp" "Donnan Wellen" Waltzes, "Liberty Bell March," "Menuet in G" (Beethoven). Club trio, two mandolins and guitar, "Brezza Mattutina," Miss A. Reading, Mr. S. Smith and Mr. W. H. Fowler. Solos, zither-banjo, "Prairie Life," Miss E. Fairhurst; banjo, "Tired Tim," Mr. W. Amery; banjo, "Tropical Life," Mr. H. Green; zither-banjo, "En Avant," Mr. C. Wilcox; banjo, "Fooling the Frets" and "A Darkie Chuckle," Mr. W. H. Fowler.

Any enquiries will be welcomed by Mr. W. H. Fowler, "Assheton," Orford Green, Orford, Warrington, or by the president, Mr. C. Wilcox, Ivy Cottage, Bell Lane, Thelwall, Nr. Warrington.

THE BRISTOL B.M.G. CLUB.

MEETING, January 11th, 1929. A successful meeting was held on this date, the members being keen to play all pieces. Hon. Secretary: Alf North, 42, Knowle Road, Bristol.

Club, "Clubmates" (Troise), "Charmaine" (Rapec), "Queen of Burlesque" (Tilley), "Skipping Rope" (Ellis); banjo solo, "College Rag" (Hunter), Mr. Kirby; banjo duet, "Grosvenor March" (Folkestone), Messrs. Jenkins and Letcombe; banjo duet, "Magnolia Waltz" (Morley), Mr. Ball & Son; banjo duet, "Kilties" (Grimshaw), Messrs, Lapham and Ball; banjo solos, "Pierrot's Serenade" (Grimshaw); "Prairie Life" (Grimshaw), Mr. Alf North; mandoline banjo trio, "Chant Sans Paroles" "Slumber Song" (Ellis), "Airetta" (Ellis), Miss Bray, Messrs Matthews and Way; banjo duets, "Humoresque" (Cammeyer), "To the Front" (Cammeyer), Messrs. North and Mulligan.

THE MANCHESTER B.M.G. CLUB.

THE following items were played at the January meeting: "Banjo-ee-tes," "Return of the Regiment," "Nigger Minstrels," "Spanish Romance," "Tattoo," and "The Kilties," followed by solos: Mr. Stroud, "Pastorale"; Mr. Holden, "Bonnie Scotland,"; Mr. Mitchell, "A Sonnet"; Mr. Jackson, "A Mexican Ride"; Mr.Batley, "To the Front"; Mrs. Black, "Advance Guard March," mandoline solo. Messrs. Mitchell, Spindler and Beasley, forming a trio played, "Patrol Eccentrique" and "Andante and Waltz."

THE SOUTH LONDON B.M.G. CLUB.

MEETINGS of this Club are held fortnightly at 361, Brixton Road, on Mondays, at 8 p.m., the next one being on Monday, February 11th.

Any player interested will be made welcome, and are invited to write to Hon. Sec. and Treas., Mr. L. C. Poole 14, Leander Road, Brixton Hill, S.W.2.

Volumn IV of KEYNOTES, from January to December, 1928 contains the following Banjo Solos, arranged finger style, in addition to Solos for the Guitar, Ukulele and Steel Guitar, etc., and articles of interest.

Ain't that a Grand and Glorious Feeling	**Tired Hands**
The Doll Dance	**C'est Vous**
I Ain't got Nobody	**Worrin'**
Where, O Where do I Live	**Bless her Little Heart**
Charmaine	**My Inspiration is You**
Nicolette	**Stay out of the South**

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THE BEACHCOMBERS B.M.G. CLUB.

THE Leigh "Beachcombers" B.M.G. Club held their first meeting this year on January 14th at their new headquarters, "Leigh Hall College," Leigh-on-Sea.

Mr. Turner, himself a B.M.G. enthusiast, and principal of the College, has very kindly placed at the disposal of the Club for future use the concert hall belonging to the above-named College.

The meeting was attended by 23 members, and was the most successful gathering of this young club.

We shall be pleased to welcome anyone interested in the banjo, mandoline or guitar any club night at the above address.

Meetings are held fortnightly, on Monday evenings, at 8 p.m. Particulars can be obtained from the Secretary, W. H. Millis, 48, Cliffsea Grove, Leigh-on-Sea.

The following items were played: banjo, Mr. Pratt, "Honolulu Cake Walk"; banjo, Mr. Barker, "Skipping Rope Dance"; banjo, Mr. Sparrow, "A Sea Breeze"; banjo, Mr. Behar, "Sweet Jasmine"; banjo, Mr. Edwards, "Keynotes Rag"; banjo, Mr. Waddington, "Leisure Moments"; banjo, Mr. Millis, "Beat o' the drum"; banjo duet, Mr. Waddington and Miss Spicer, "Niggertown"; mandoline duet, Mrs. Gulliver and Mr. Henry, "Primervera"; guitar duet, Miss Hunter and Mr. Henry, "Love Song"; trio, banjo and two banjuleles, Mr. Norton Greenop and the brothers Shillinglaw, "Drifting and Dreaming"; community numbers, "Return of the Regiment," "Musical Ride," "Darkey's Romance."

All our members were very pleased to welcome Mr. L. A. Unger, the editor of KEYNOTES, who paid us a visit during the evening.

THE NORTH LONDON B.M.G. CLUB.

THE fourth meeting of the North London B.M.G. Club was held on the 18th December, at Stirling House, Wood Green, twenty-two members being present. After "Kilties" and "Clubmates" March had been played as community items, the following request solos were given: Miss Gooch, "Queen's Escort March" (mandoline); Mr. E. T. Coates, "Colonel Bogey" (mandoline); Mr. A. W. Lloyd, "Butterfly"; Mr. Kennedy, "Comical Coons,"; Mr. Jarvis, "Beat of the Drum"; Mr. A. J. Lloyd, "Tattoo"; Mr. Stogden, "You and a Canoe"; Mr. Mills, "Radio Jig."

The Club meetings are now to be held at the Adult School Hall, 341, High Road, Wood Green.

THE EAST LONDON B.M.G. CLUB.

MEETING held at the Elite Dancing Academy on Monday, the 7th January, 1929. The following items were rendered by the members.

Mrs. Jefferies, banjo solo, "Butterfly"; Miss Titmus and Mr. Hudson, banjo duet, "Tattoo"; Mr. Dykes and Mr. Scott, mandoline duet, "Sunshine of Naples"; Mr. Gayes, banjo solo, "Kennedy's Galop"; Messrs. Dykes and Walker, banjo duet, "Dimples"; Mrs. Norman and Mr. Dykes, mandoline duet, "Young America"; Mr. Colville, plectrum banjo solo, "Sugar and Spice"; Mrs. Jeffries and Mr. Willis, banjo and banjoline duet, "Tropical Life"; Mr. Forsey, banjo solo, "Kilties"; Messrs. Dykes and Jones, banjo duets, "1st and 2nd Selections, Plantation Melodies"; Community playing by the Club, "Gold Diggers," "Bonnie Scotland"; after which a very pleasant evening came to a close. New members always welcome. The Club will be running their second concert of the season on the 16th February, and any enthusiasts who require tickets may obtain same from Messrs. John Alvey Turner.

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THE LONDON B.M.G. CLUB.

THE January meeting was held at the Y.M.C.A. Headquarters, Tottenham Court Road, W.C., on the 14th ult., when the meeting was opened at 8 p.m. by Mr. S. Llewellyn Davies, the new chairman, who was unanimously elected to the chair for 1929. The chairman's first duty was to invest the President, for 1929, Mr. Bernard Sheaff, with the badge of office.

The following compulsory playing then took place: Mr. J. P. Cuninghame, "Walkround MS" (Morley); Mr. P. Lavender, "Butterfly" (Morley); Mr. C. H. Wheeler, "Circus Parade" (Morley); Mr. R. W. E. Poll, "Banjo Oddity" (Morley); Mr. H. H. Johnson, "Shaeffer's Jig," (arr. C. Essex); Mr. G. W. Thurlow (mandoline), "Consider the Lilies" (Dairs); Miss Winter, "Butterfly" (Morley); Mr. A. C. Musselbrook, "Dustman's Holiday" (Cammeyer); Mr. G. Mills, "Chanson d'ete" (Bassett); Mr. E. J. Steedon, "Banjo Vamp" (Grimshaw); Mr. H. P. Woollard, "Serenade" (Cammeyer); Mr. H. White, "Crazy Joe" (Reser); Mr. W. Raven, "Nadasia" (Morley); Mr. G. L. Sisley, "Gold Diggers" (Morley);

After the interval the community items were played, and the following were chosen for the February meeting: "It's Monday Night" (Cammeyer); "Jovial Huntsman" (Morley); "Circus Parade" (Morley); and "King of Clubs" (Musselbrook). Mr. M. D. Berry gave the member's recital, playing "Albumblatt" (Cammeyer), "An Evening Reverie" (Grimshaw), "Minuet" (Morley), and "You and a Canoe" (Grimshaw). The recital was greatly enjoyed, and a hearty vote of thanks was accorded Mr. Berry. Mr. W. Raven will give the member's recital in February.

The President, Mr. Bernard Sheaff, played two solos, and also Mr. Joe Morley; the playing of both members being greatly enjoyed by all present.

The next meeting takes place on Monday, February 11th, at 8 p.m., when anyone wishing to join the Club will be very welcome.

THE STRAND B.M.G. ORCHESTRA.

THE first meeting of the year of the Derby and District "Strand" B.M.G. Orchestra took place at the Studio, Messrs. Edgar Horne & Co., Derby, on Saturday, January 5th, 1929.

Concerted items, "A Mexican Ride" (Grimshaw), "Tune Tonic" (Grimshaw); tenor banjo and banjo duet, Mr. C. F. Tubb and Mrs. Dawson, "Listen to this" (Grimshaw); concerted item, "Gold Diggers' March" (Morley); octette, banjos and tenor banjos, Messrs. E. Stansfield, J. H. Ellis, H. Shepherd, T. W. Chattoe, R. Mason, F. Tubb, R. Hall and Mrs. Dawson; "Happy Go Lucky" (Grimshaw), banjo trio, Mr. T. W. Chattoe, Mr. E. Stansfield, Mrs. Dawson, "Nuts and Wine" (Morley); concerted item, "Tattoo" (Grimshaw), "Zayda Waltz" (C. Hudson); sextette banjos, Mrs. Dawson, Messrs. Jas. Ellis, T. Chattoe, F. Tubb, E. Horobin, H. Shepherd, "Circus Parade" (Morley); tenor banjo solo, Mr. F. Tubb, "Savoy Rag" (Pete Mandell); banjo trio, Mrs. Dawson, Mr. J. H. Ellis, Mr. T. W. Chattoe, "Tired Tim" (Grimshaw).

BRISTOL B.M.G. CLUB.

MEETING, December 11th, 1928. Club, "My Inspiration is You" (*H. Nicholls*), "Tired Hands" (*Piantodosi*), "Cromartie" (*Heath*), "Tattoo" (*Grimshaw*), "Nigger Minstrels" (*Grimshaw*); banjo duet, "To the Front" (*Cammeyer*), Mr. Ball and Son; banjo duet, "Grosvenor March" (*Folkestone*), Messrs. Jenkins and Witcombe; banjo solo, "Jacko on Parade" (*Morley*), Mr. Mulligan; banjoline and guitar duet, "Zarina" (*Stanley*), Messrs. Matthews and Mulligan; banjo solo, "Georgia Walk Round" (*Morley*), Mr. Alf North; banjo duet, "Ad Astra" (*Morley*), Messrs. North and Mulligan.

Further community playing concluded another enjoyable evening.

Hon. Accompanist, Mrs. North. Hon. Secretary, Mr. Alf North, 42, Knowle Road, Bristol.

Meeting, December 28th, 1928. Club, "Nigger Minstrels" (*Grimshaw*), "Tattoo" (*Grimshaw*), "Tired Hands" (*Piantodosi*), "My Inspiration is You" (*H. Nicholls*), "Gloriana Waltz" (*Glynn*), "Club Mates" (*P. Troise*); banjo solo, "Park Parade," Mr. Beechey; banjo duets, "Ad Astra" (*Morley*), "Banjo Frolics" (*Morley*), Messrs Mulligan and North; banjo trio, "Circus Parade" (*Morley*), Messrs. Sharp, Mulligan and North; banjo solos, recital of Mr. Cammeyer's compositions, "Mazurka Hongroise," "Irish Fantasy," "Jovial Lads," "April Blossom," "Jolly Mariner," Mr. Alf North.

Further community playing concluded an enjoyable evening. Future dates are February 8th and fortnightly onwards. All players invited. Hon. Secretary, Alf North, 42, Knowle Road, Bristol.

THE PARKSTONE B.M.G. CLUB.

THE Parkstone Banjo Club held a well-attended and successful meeting at St. Aldhelm's Institute, Branksome, on Thursday, January 17th, when the following items were played:—

Community, "Cromartie," "Tattoo," "Georgia Medley," "Just like Darby and Joan"; duets, "Handy Jack" and "Nigger Minstrels"; trios, "White Coons," "Pompadour," "Indian Patrol," "A Plantation Episode"; quartet, "Lullaby"; quintet, "The Kilties"; solos, "Le Songe," "An Evening Reverie."

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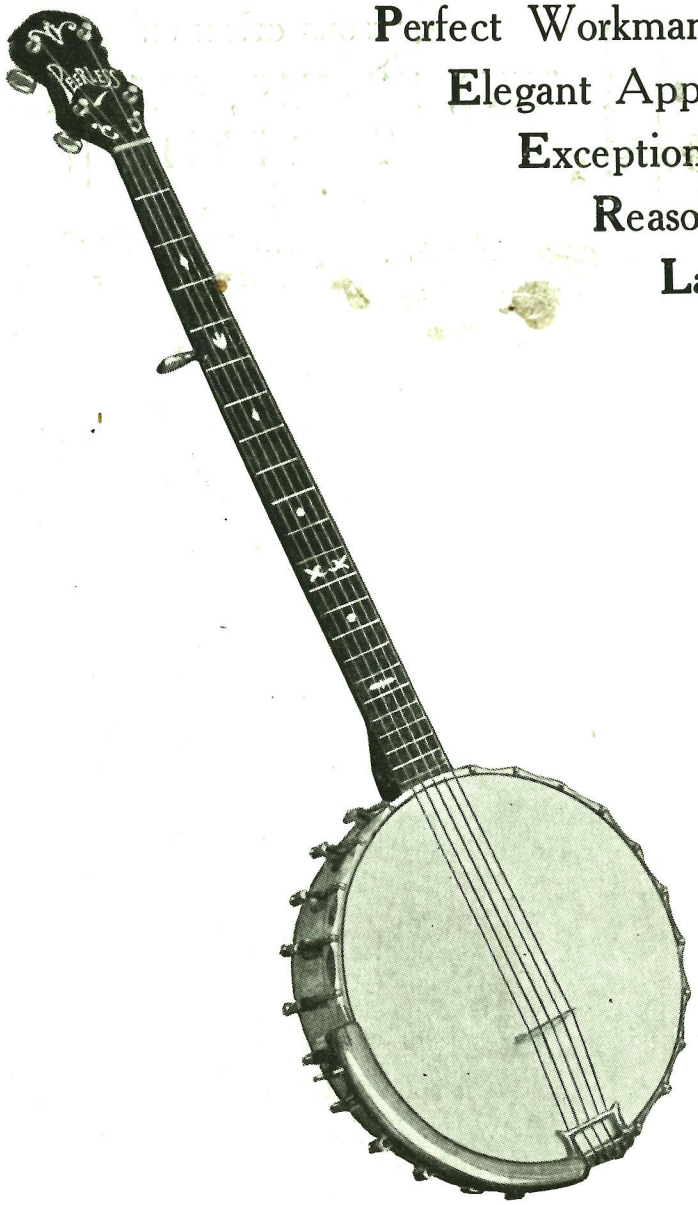

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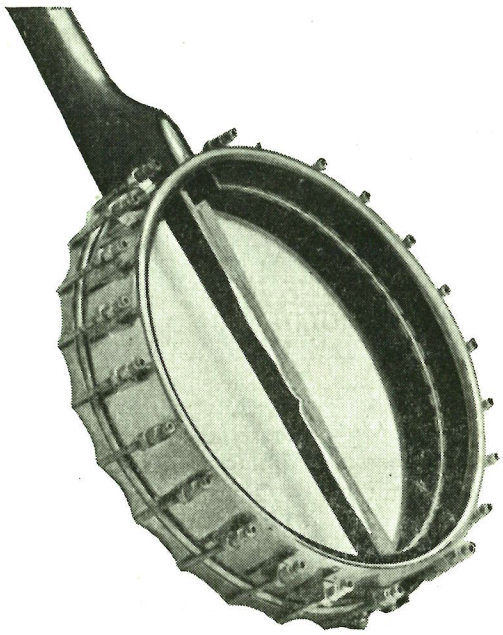

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